

# Geud Man of Ballingigh

(Good Man of Balingee – hard g)

This dance probably originated in England, being first printed in the 10th edition of Playford in 1698. It was introduced at College of the Pacific Folk Dance Camp by Ralph Page of Keene, New Hampshire, who taught it in his New England contra dance class.

MUSIC: Record: HMV – Geud Man of Ballingigh No. 10621.  
World of Fun 120 – Geud Man of Ballingigh

FORMATION: Cpls in a set as for a contra dance. Line of M facing line of W, ptrs facing each other at not more than arm length's distance. M L shoulder twd music. There should be at least 4 cpls, not more than 8 or 10 cpls, 6 being ideal. Cpls numbered 1 and 2, beginning with cpl closest to music, which is the head of the set.

STEPS Walk \*, set, 4-ct turn  
And Walk: Light, springy steps, 2 per meas, wt on balls of ft.

STYLING: Set: Small light leap to R with R, placing wt on R ft; step L, R in place, shifting wt each time. Same steps beginning L ft to L.

4-ct Turn: CW turn with 4 steps, beginning R ft and describing small arc or circle, ending to face ctr of set.  
Free hand is held in relaxed pos at the side, body erect but not stiff, in English country dance styling.

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MUSIC 6/8

PATTERN

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Measures

1-4 INTRODUCTION

Bow to ptr on meas 3 and 4.

Pause

PATTERN

1-4 Cpls 1 join inside hands as they walk down the set and below the next cpl, beginning with R ft. Separate, M walking around No. 2 M and W around No. 2 W, and back to place. 8 walking steps for entire fig.

5-8 Adjacent No. 1 M and No. 2 M, standing close to each other, walk between ptrs and separate, each walking around own ptr, M 1 turning L and M 2 to R and back to place. 8 walking steps for entire fig.

- 9-12 Cpls No. 2 join inside hands as they walk up the set, beginning with R ft. Just beyond adjacent Cpl No. 1 they separate, M walking around No. 1 M and W around No. 1 W, and back to place.\* 8 walking steps for entire fig.
- 13-16 Adjacent W1 and W2, standing close to each other, walk between ptrs and separate, each walking around own ptr, W1 turning to R and W2 to L, and back to place. 8 walking steps for entire fig.
- 17-20 M1 "set" to W2, moving fwd, and fall back to his place, turning to his own R with 4-ct turn.
- 21-24 W1 "set" to M2 (as ptr in meas 17-20).
- 25-28 Adjacent cpls No. 1 and No. 2 join hands to circle CW with 8 walking steps halfway round, putting all M in W line and all W in M line. Drop hands in half-way pos.
- 29-32 Each person "set" facing ctr of set, then pass through, passing R shoulders with ptr, and turn in place individually to face ctr of set with 4 walking steps.  
Repeat entire dance in new place in progression.

### PROGRESSION

At completion of dance the first time, each cpl has progressed one place, cpls 1 traveling down the set, cpls 2 up the set. Dance is then **repeated** with new adjacent cpl. Note that although cpl at head of set is immediately active at beginning of dance, cpls 2 arriving at head of set in progression will remain inactive for one entire sequence before becoming cpls No. 1.

As No. 1 cpls arrive at ft of set they remain inactive for one entire sequence before becoming cpls No. 2. This applies in any number of cpls in set. However, at beginning of dance if there is an even number of cpls in the set, cpl at the ft is immediately active; if there is an odd number of cpls, cpl at ft remains inactive for one sequence of the dance.